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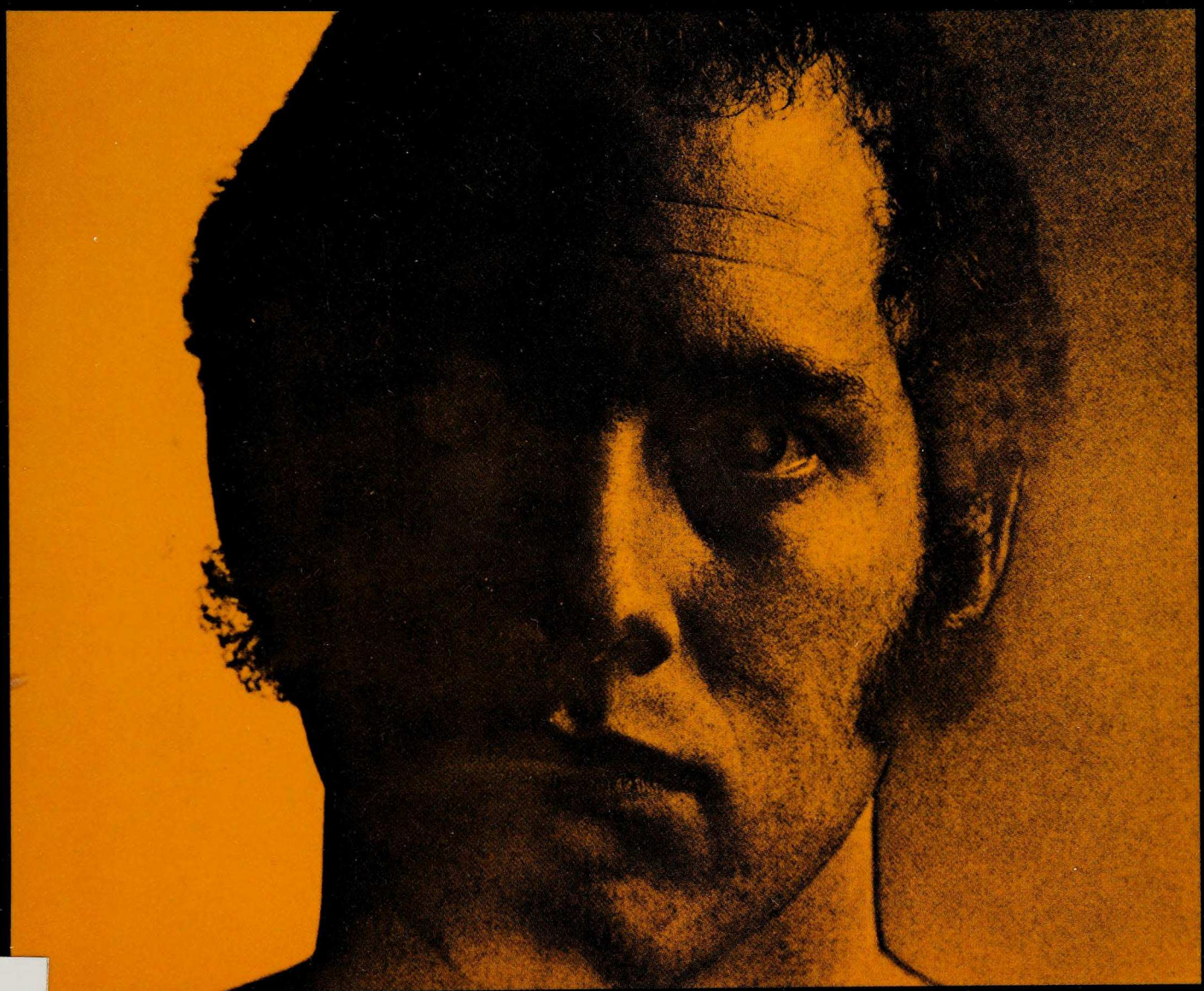

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selected poems 1964-1973

Postscript by Bernard Heidsieck

New Rivers Press

New York

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William Bliem Kern Jr.
library of congress catalog card number 73-76234
isbn 0-912284-43-9 (special edition)
isbn 0-912284-44-7 (regular edition)

ACKNOWLEDGEMENTS

Essais, m.e.a.l., Friends Seminary Review
Assembling, clown war, Wellesley News and
The Minnesota Review

my love and grateful appreciation to:
Norman Henry Pritchard II
whose friendship has made the difference
too numerous times to count,
Mary E. Kaplan
for her kindness and generosity,
Galen Williams and The New York State Council on the Arts
for two grants which enabled me to continue with
The Sound Poetry Workshop.

postscript translated from the french
by Carolyn Forbes

New Rivers Press books are distributed in

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have been signed by the poet. 400 have been
boxed with tapes. 250 are available
in book form only.

to

mom dad

john david

ellen

228795

MEDITATIONSMEDITATIONSMEDITATIONS

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o na o na o na on a once
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quiet evening stone
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and the
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to watch
a dog tangle tree
and chain
barking at the
moon

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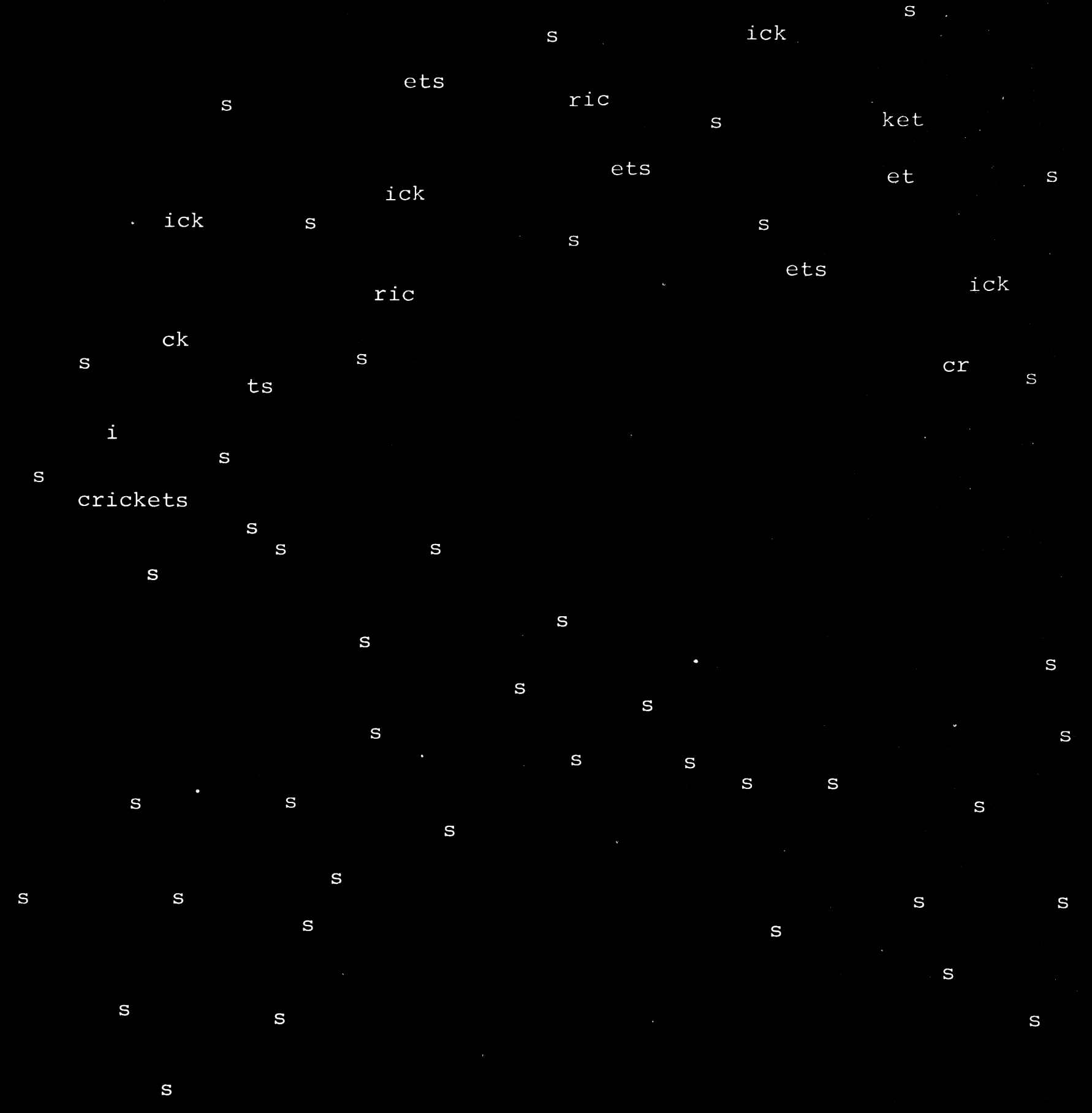
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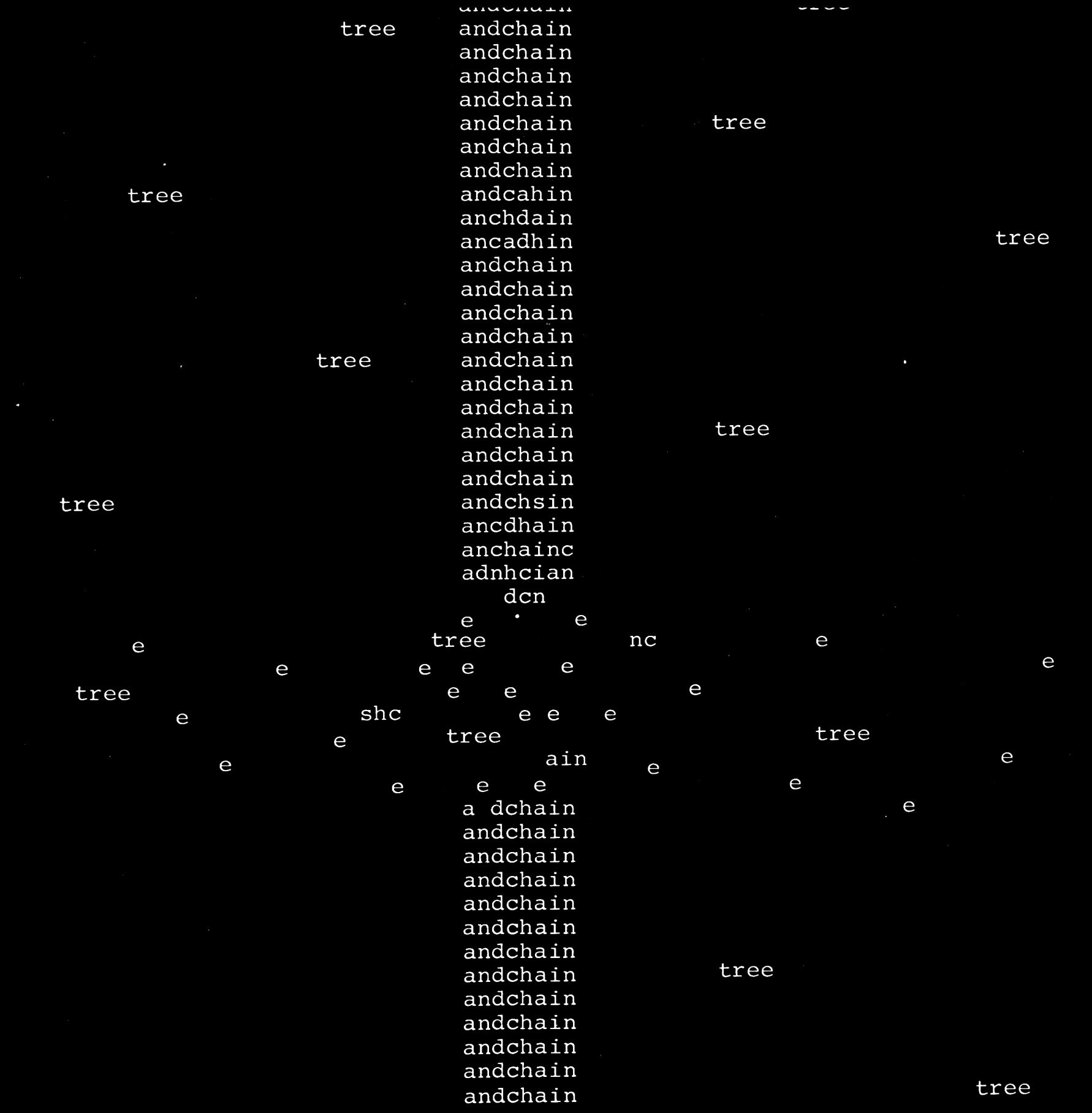
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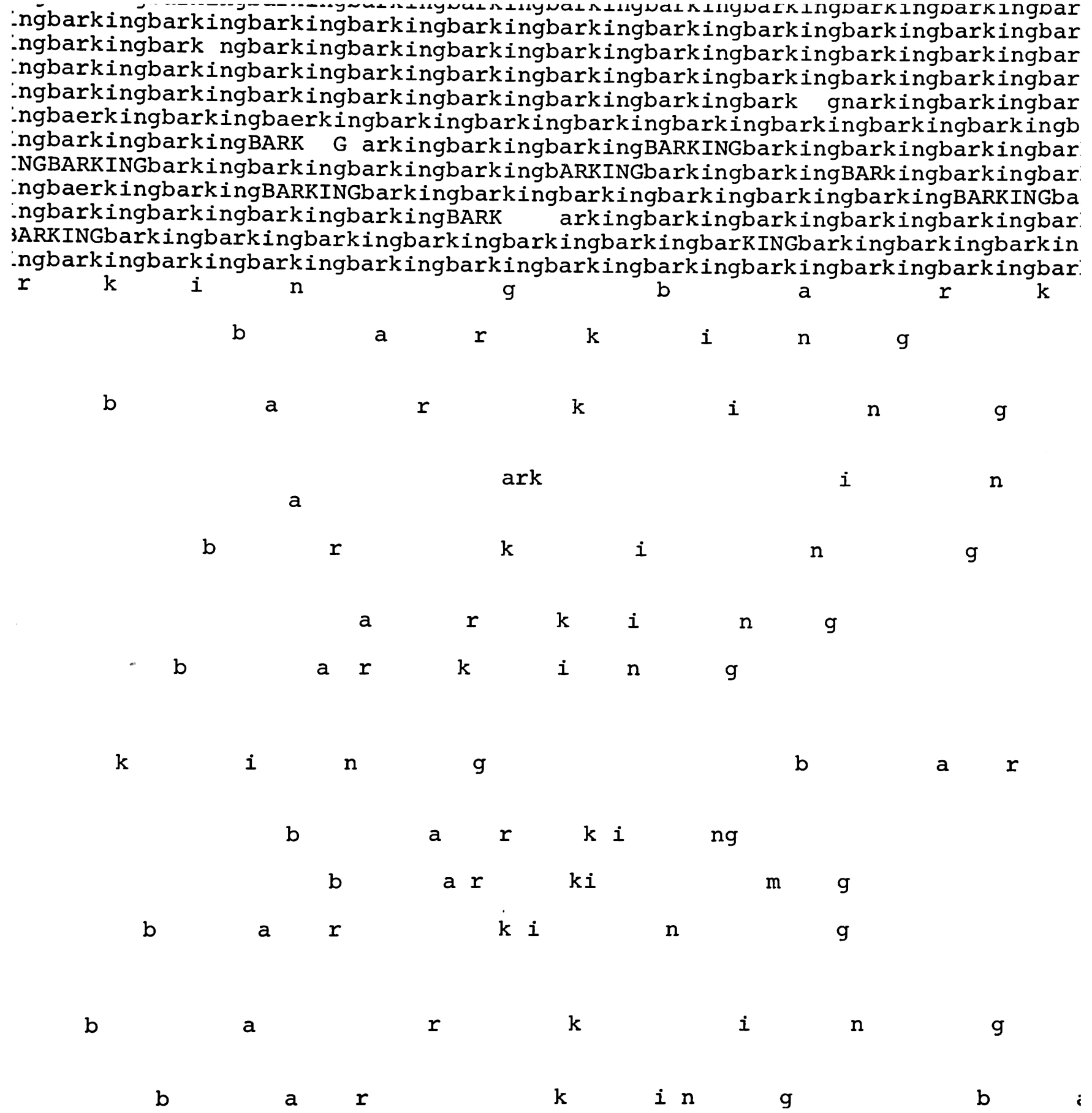

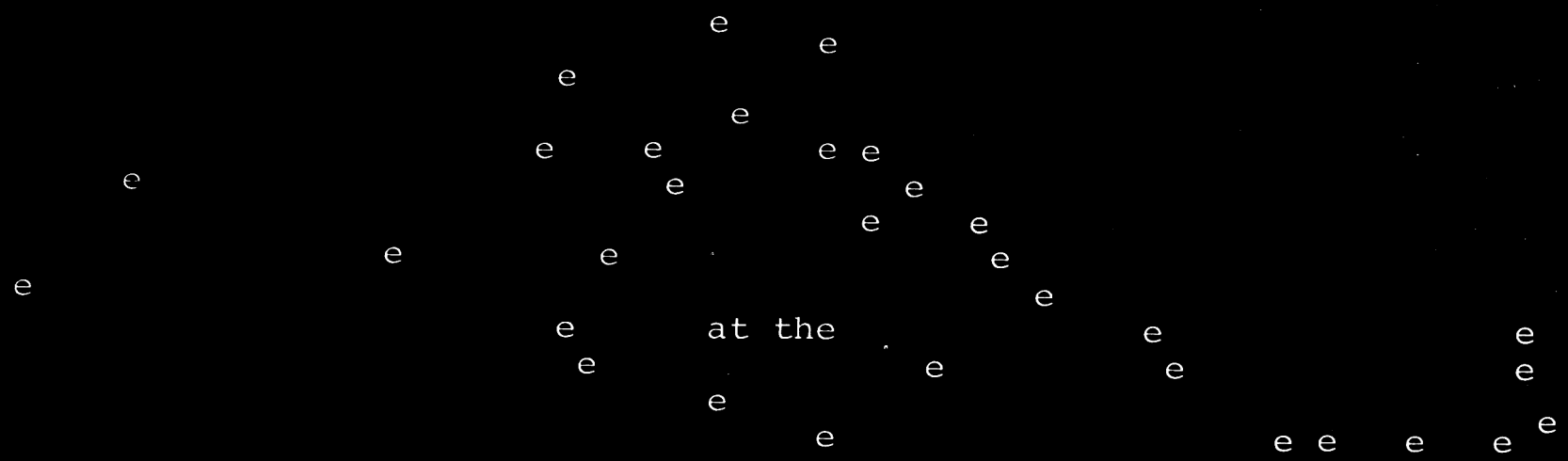
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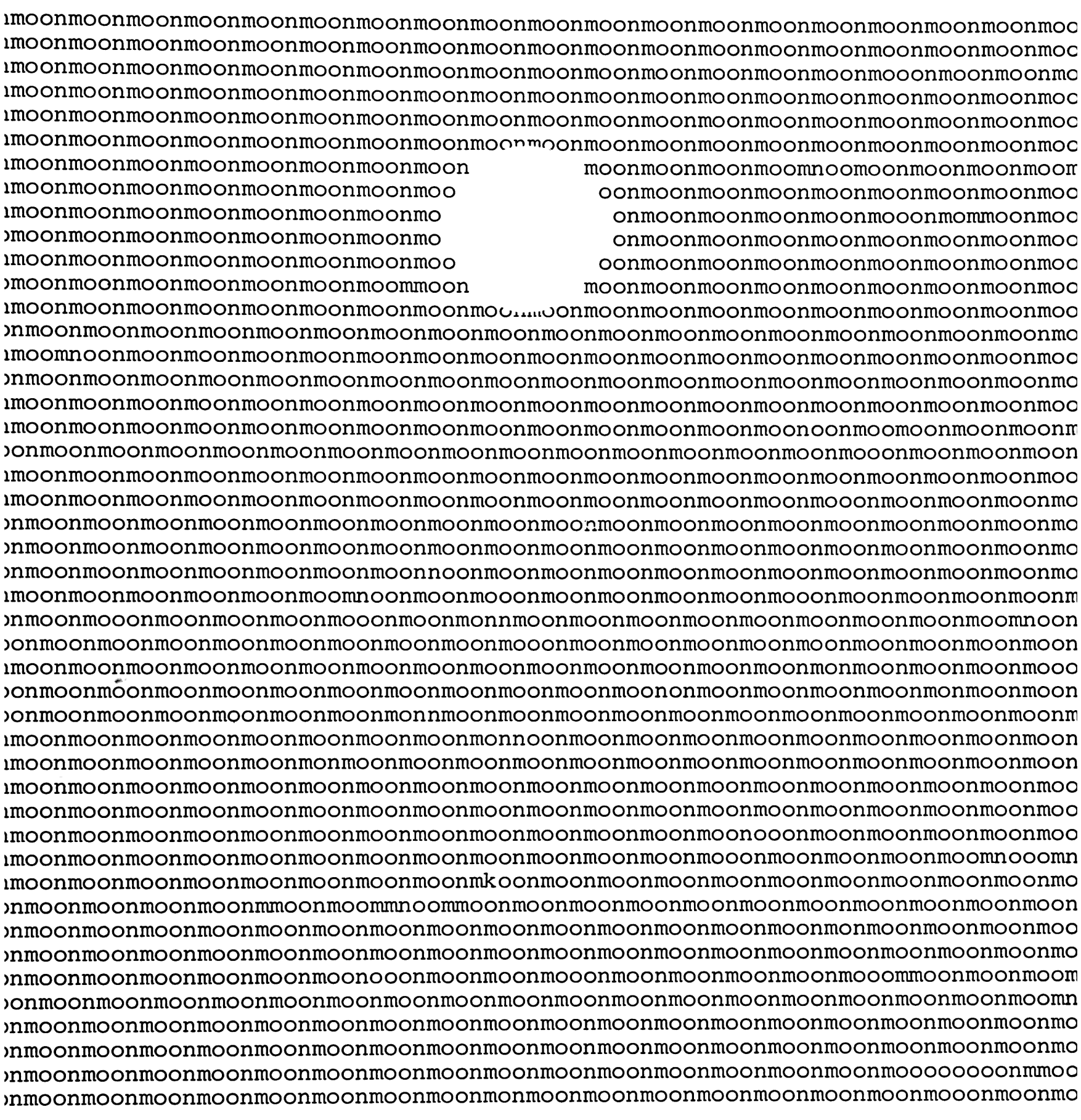

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u chi lemon frechit

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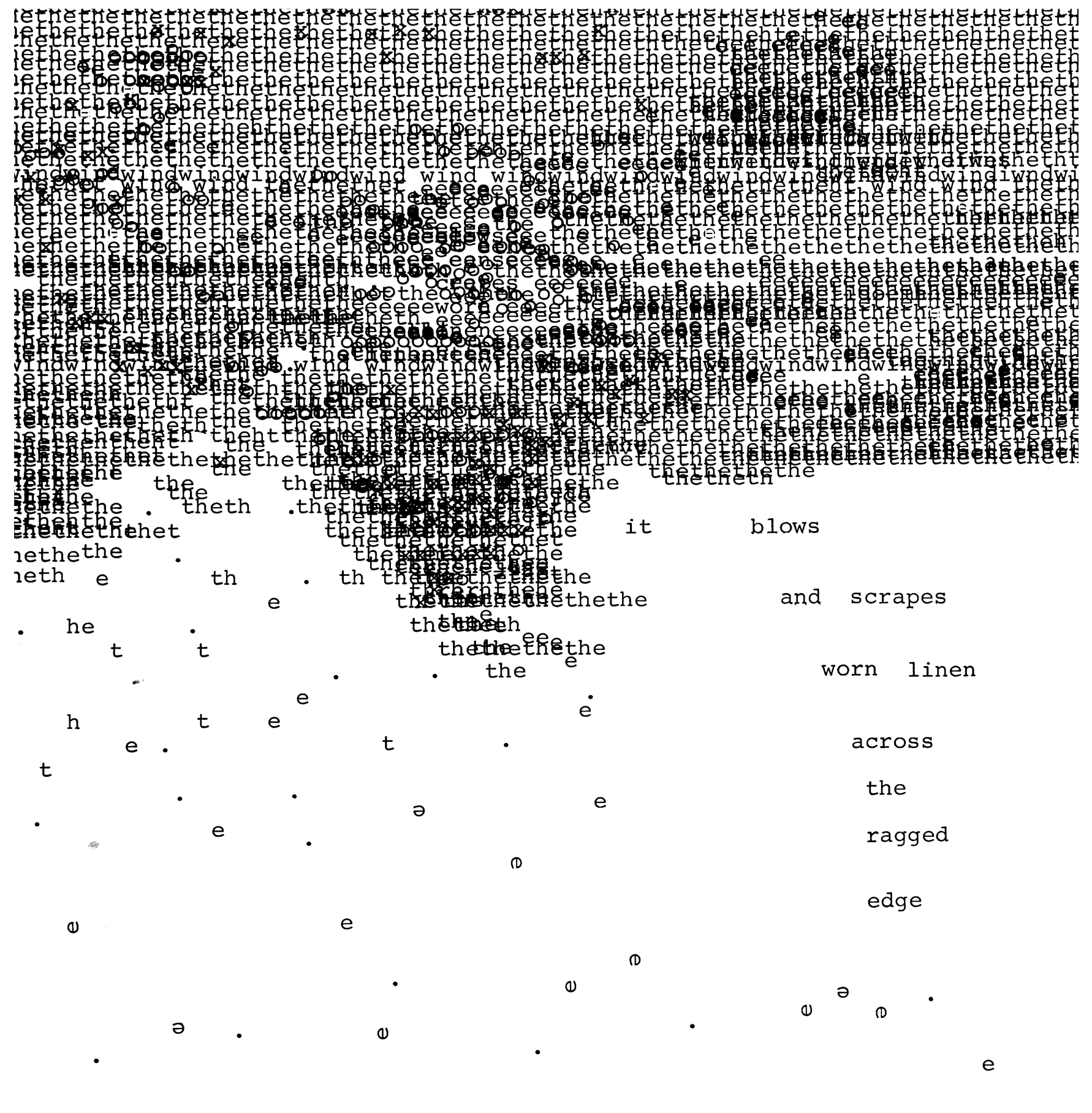
it blows
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tomatoes

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tonight

there is

a moon

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umbimba

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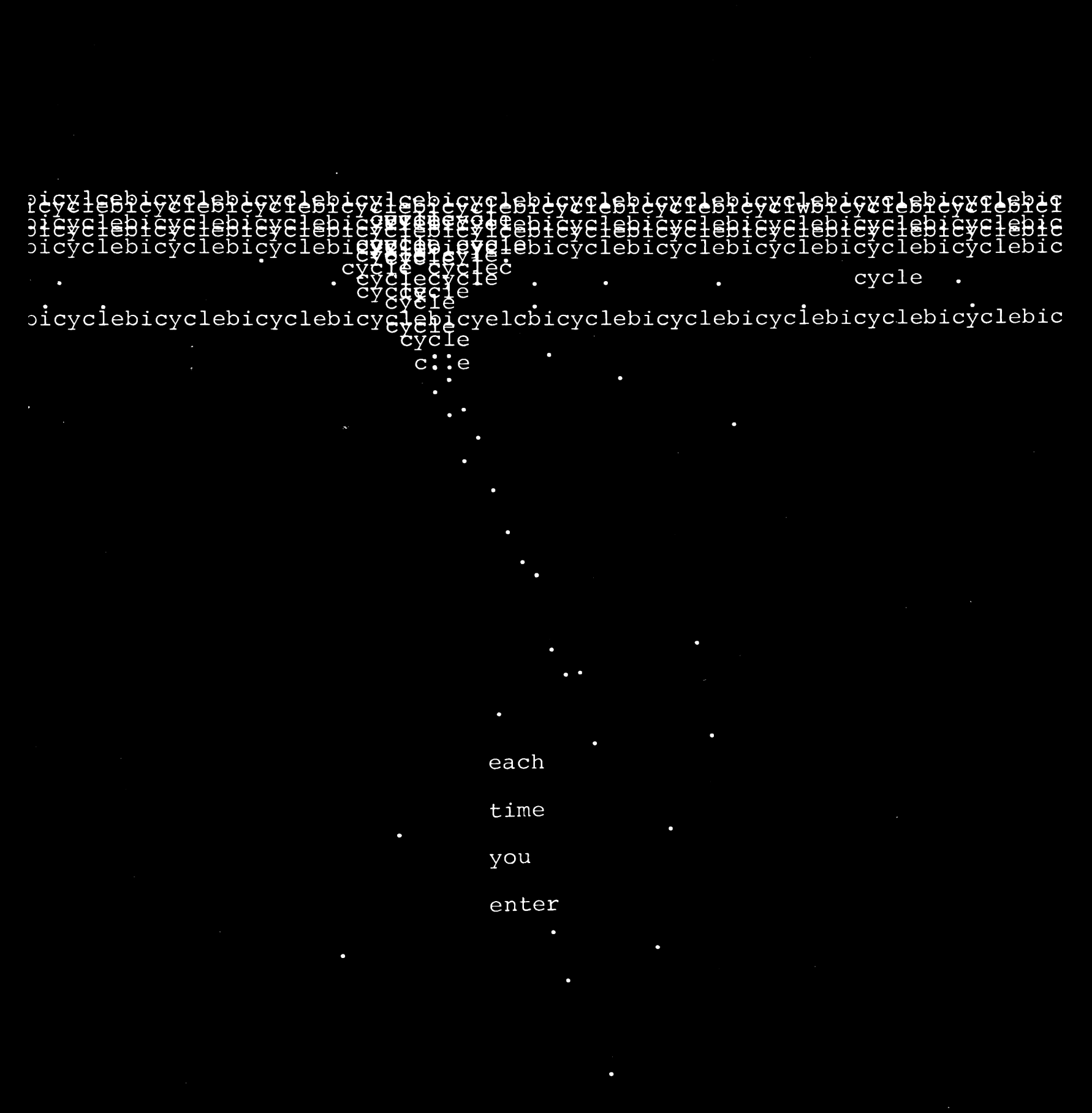
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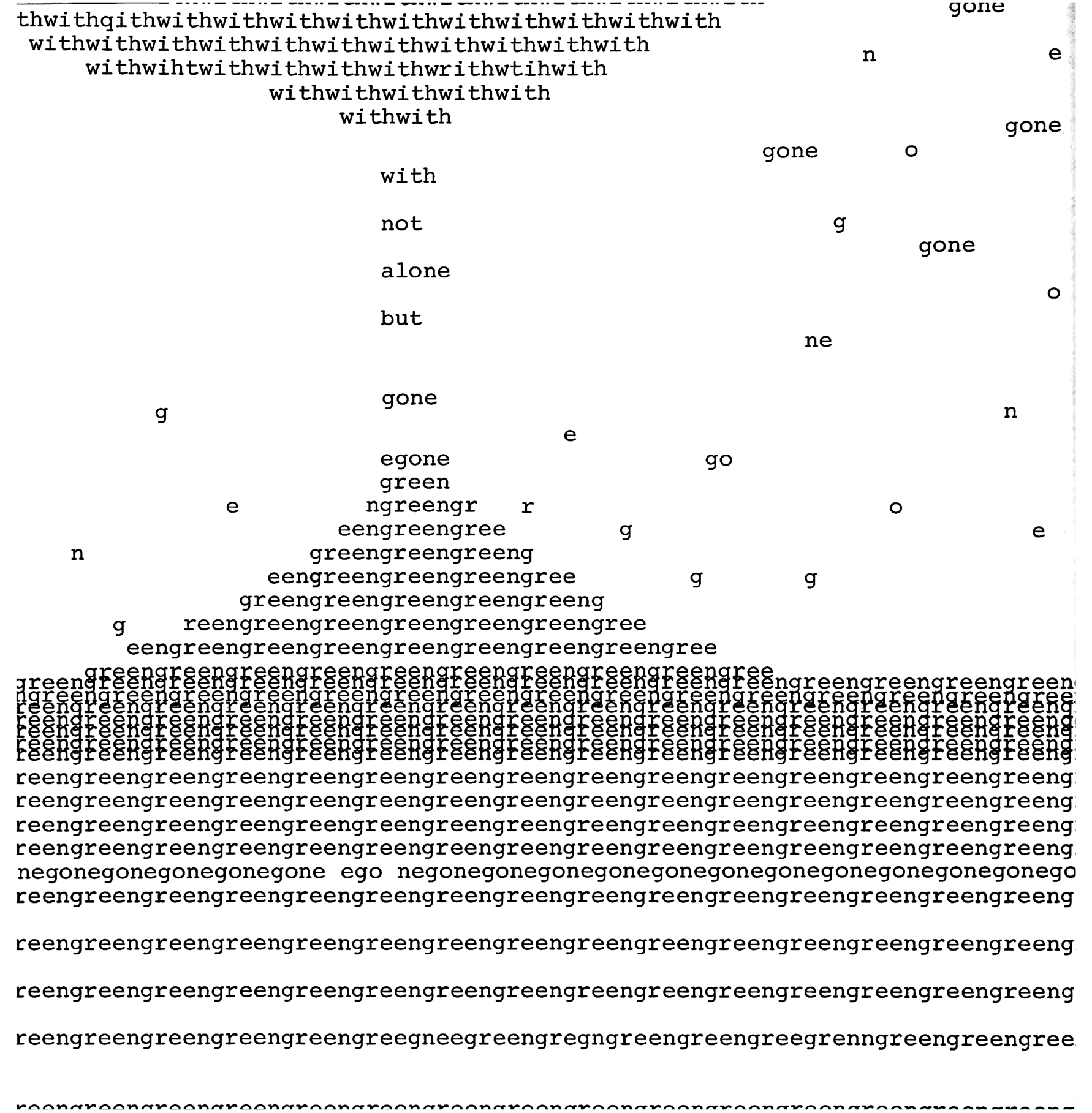
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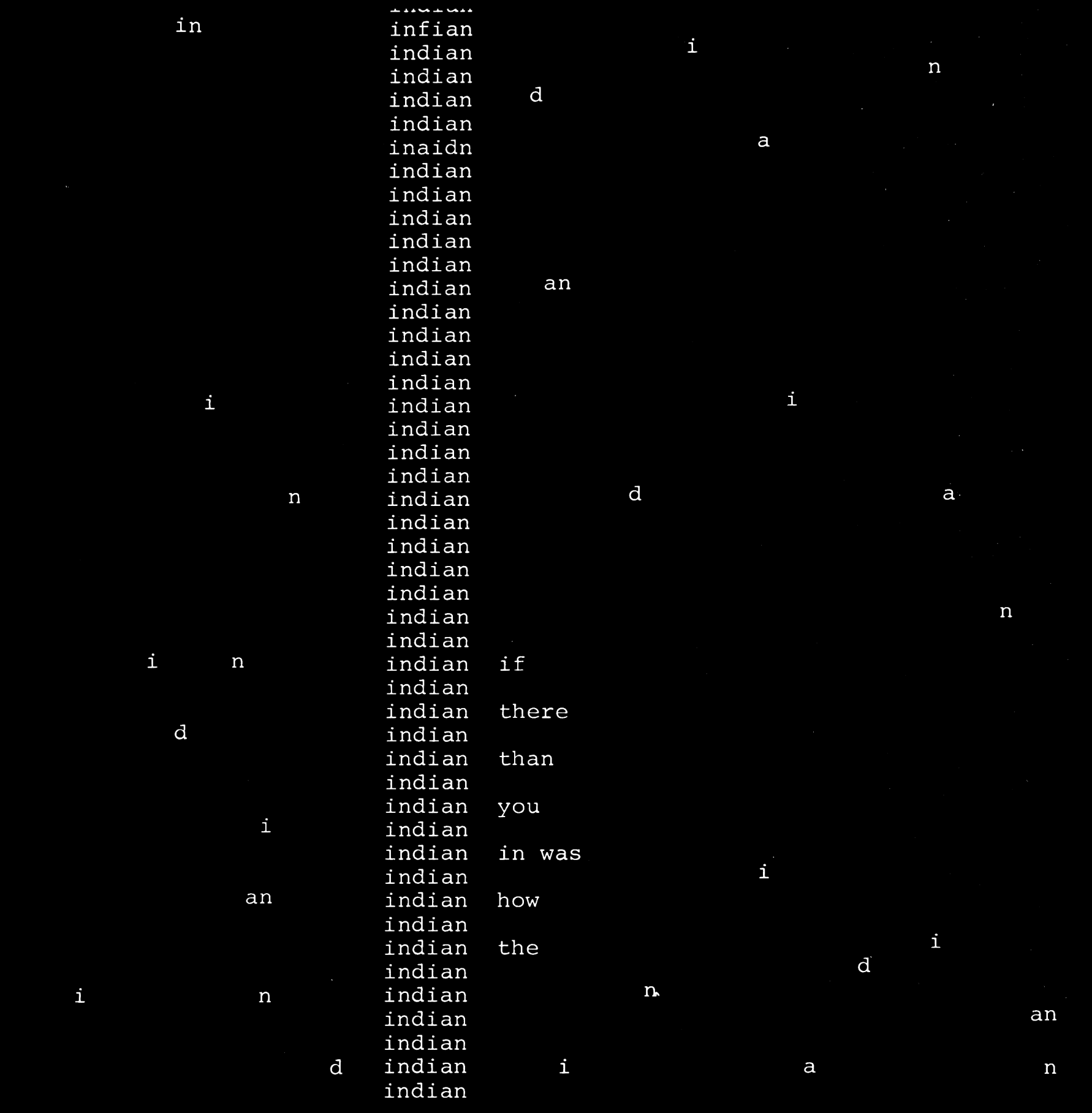
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you are

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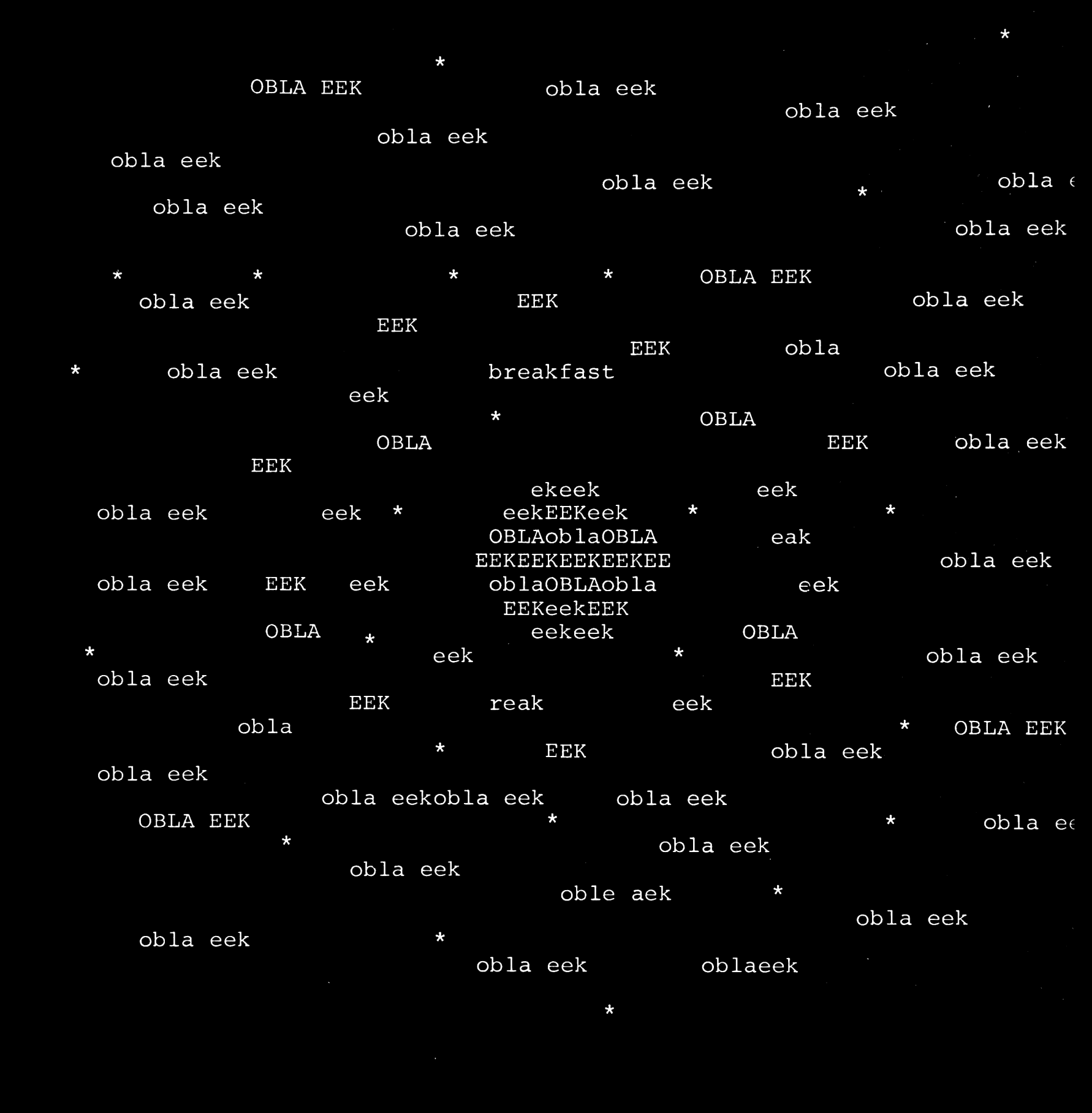
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in the

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the ego

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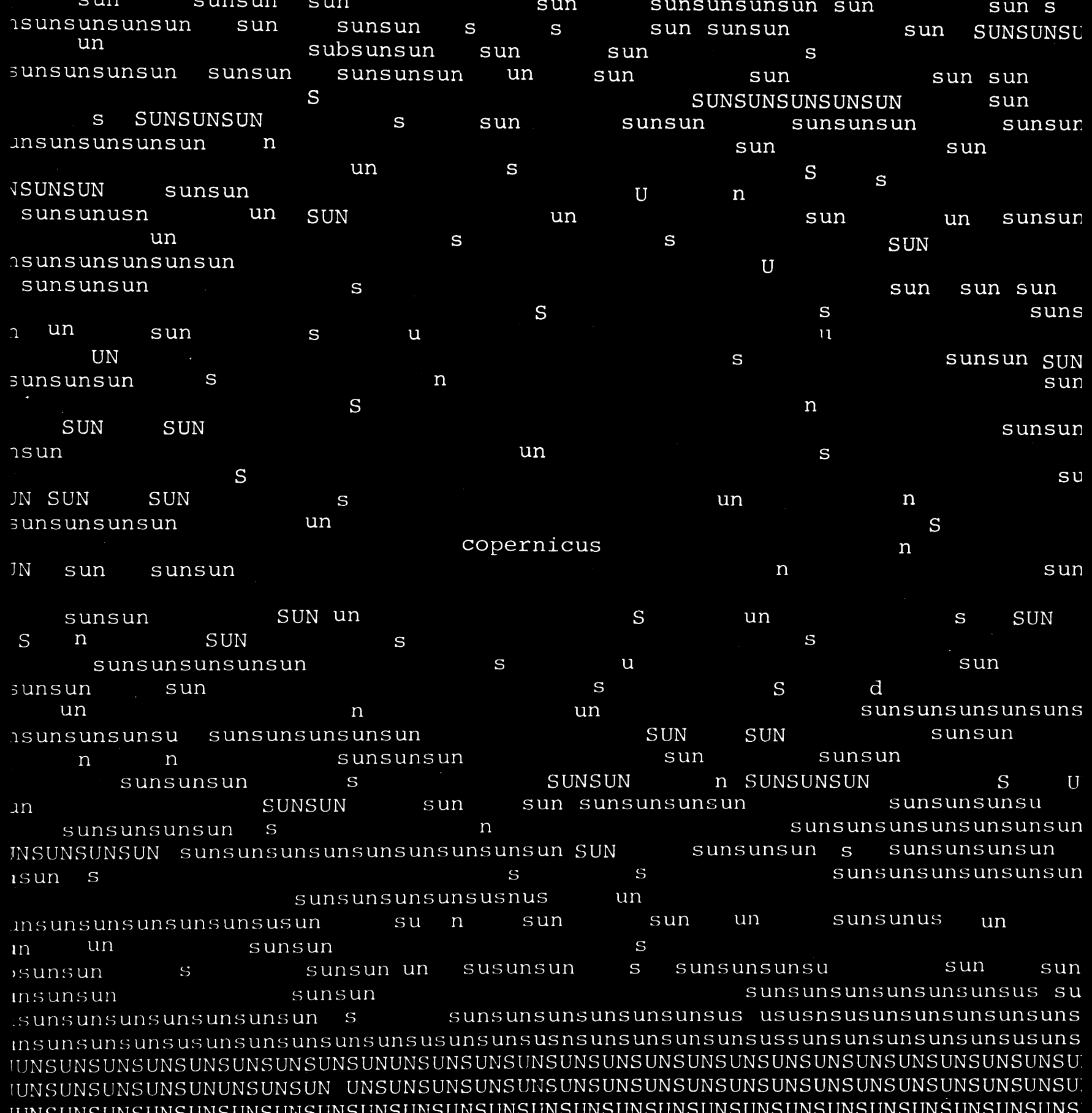
and

dampness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guide

on one

night

the year

is told

to he

who taps

in earnest

fleself fragment

dream to live

dream to live to dream to live to dream to live

live to dream to live to dream to live to dream

dream dream dream dream dream dream dream dream

dreamdreamdreamdreamdreamdreamdreamdreamdreamdre

dreamdreamdreamdreamdreamdreamdreamdreamdreamdr e

putting distance between each embrace each embr a ce

each embrace returns to soon to soon too soon

dreamdreamdreamdreamdreamdreamdreamdreamdream

dreamdreamdreamdreamdreamdreamdreamdreamdream

each embrace returns to o s o on t os oo n to o

too soon to lose too soon to lose toosoon to l o se

to dream to live to dream to live to dream to

live to dream to dream dream dream dream dream

dream too soon too soon to lose to dream too s oo

to lose o to lose o toosoon

pain pain

to lose to lose o

to lose

seekwe

seekwe

seekwe

pain

pain

seekwe each memory haunts seekwe

its essence its essence is you its its

pleasure we seek pleasure we seek

seekwe we seek separate now but always seekwe

drawing closer weseek

weseek

weseek

weseek

weseek seekwe

seekwe

weseek weseek seekwe

weseek weseek

seekwe

each time each time each time each time each seekwe

each time each time each time each time each

eachtime eachtime eachtime

eachtime eachtime

my mind seekwe

seekwe seekwe seekwe

seekwe

seekwe

ıdmindmindmind

with me now withme never i know you're not with me now

like death but we know life is death a pleasure a pain

a fear a hate a you

i still cry for my mother

my

never mother now

cry for

with me now my with me never

mother
withmenever mother
mother withmenow
mother
wirh me mother
mother with me

now never

mother
mother
withme withmenow

mother
now mother wirh me

mother never
with me mother
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mother
never now

with me mother

nownever
nownever mother

nownever nownever

mother
mother
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mother

cry

cry

nownever

nownever nownever

you were my mother

memory lie

lie

i tell myself i don't know why it hurts lie

lie

lie lie

lie here not a worry

insight of mind only memory

nowlienever nowlienever

nowlinear

mybody mybody mybody mybody mybody mybody mybody mybody mybody

my body tells me get love get love get love

mymind mind mymind mymind mymind mymind mymind mymind mymind mymind

my mind tells me you fail you failyoufail

myfear myfear myfear myfear myfear myfear myfear myfear myfear

my fear tells me hold on hold on hold on

hold on

hold on

hold on

don't let love go

possess it

contain it

killit killit

hold on

kill it

hold on

not real not real

its not real

only pain is real

not real pleasure isn't real not real

not real

not real

not real

to stop

to stop

try to stop

to stop

try to stop

to stop to stop

try to stop

to st

to stop ry ti op

to stop to stop

ry ti op

to stop

to stop

ry ti op

change

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to stop

to stop

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to stop

to stop change

to stop to stop

to stop

to stop to stop

to stop

to stop to stop

to stop

so i try to stop try to change

so she put mother out of it all back where she

she where she where she she where she she

so where she she where she where she where she

she she where she sheshe where sheshe where sheshe

sheshe where she where she where she where she

where she where she where she where she

she she where sheshe where she where she

she where she now

she

s she

she

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sheshe

h e

s

sheshe

s he

sheshe

she s

s

she

she

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she

try to chan try to erase rejector mom rejector mom

ge show me no need

s show me no need
cha s
s s no need
she ng s s
s no need
s
she no need s
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no need s s s s s
s s he s
no need s s
he s sss
she no need
s
no need
s he she
show me no love

no love
she no love
no love
no love no love no love no love no love no love no love no lov

duplicate mother and i'll go home i'll regress
she
i'll go home to stay crying
she
she s s crying

she crying
she s
he crying
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he sheshe crying
s crying s
he
she crying

crying
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s crying s
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ove no love no love no love no lo crying ve no love no love no love no love
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i'll never wake up

s never wake up

never wake up

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never wake up

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never continue

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never wake up

never continue

e no love no love no love no love no love o o s

never wake up l v e

co ve

old cold cold cold cold cold cold cold cold s c

s o ld

old

never continue v s

never change l s

s s

never live s

s

i'll die for you so that i might dream to live

thebones

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sleep i

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sleep i i

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and soak sleep and soak and the

d

sleep and soak sleep and soak

d d

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dd d dd d

ds

ds

ds the bones ds

ds ds

no more no more no more no more

bones bones bones bones bones bones bones bones bones bones bones bones bones

bones bones bones bones bones bones bones bones bones bones bones bones

unit of energy

wiping other with its shit

shit still developing

a mold to fit its pattern

to crazy to help itself

live or die

the bones the bones the bones the bones the bones the bones the

bones bones bones bones bones bones

its finally happening its finally happening

a mix of two

two to two to two to two to two to
twotwotwotwotwotwotwotowtotwotwotwotwotwotwotwo

dry

up from a stone up from

a stone up from a stone up from

a stone up from a stone up from a stone

up from a stone up from a stone up from a stone

up from a stone up from a stone uo a

stone up from a stone up from

a stone y up from a

stone up fro

m a st ne
o

and why do they run

and why do they run

circumstances ruling

withdrawl withdrawl withdrawl withdrawl withdrawl

slow bones slow bones slow bones slow bones

bones bones bones bones bones bones bones bones bones bones bones

dying

loving loving loving loving loving loving loving loving

loving loving loving loving loving loving loving loving

loving loving loving loving loving loving loving loving

loving you ike leaves

ike

loving you is like

is like

trees loving you ike trees

leaves trees

ike loving you

ike like ike ike

loving you

is like

leaves loving you leaves is like

trees

trees ike loving you

ike

loving you

loving you is like loving you is like loving you is like

loving you is like loving you is like loving you is like

loving you is like lending money

loving you is like lending money

lending money lending money lending money lending money

lending money to someone you know to someone you know

lending money to someone you know won't pay you back

someone you know won't pay you back

someone you know won't pay you back

the trees
trees

trees yellow

trees
trees
trees
trees the
trees
empty trees
green
trees
trees

the park empty

park
park
park
yellow
empty
park
leaves
park
leaves

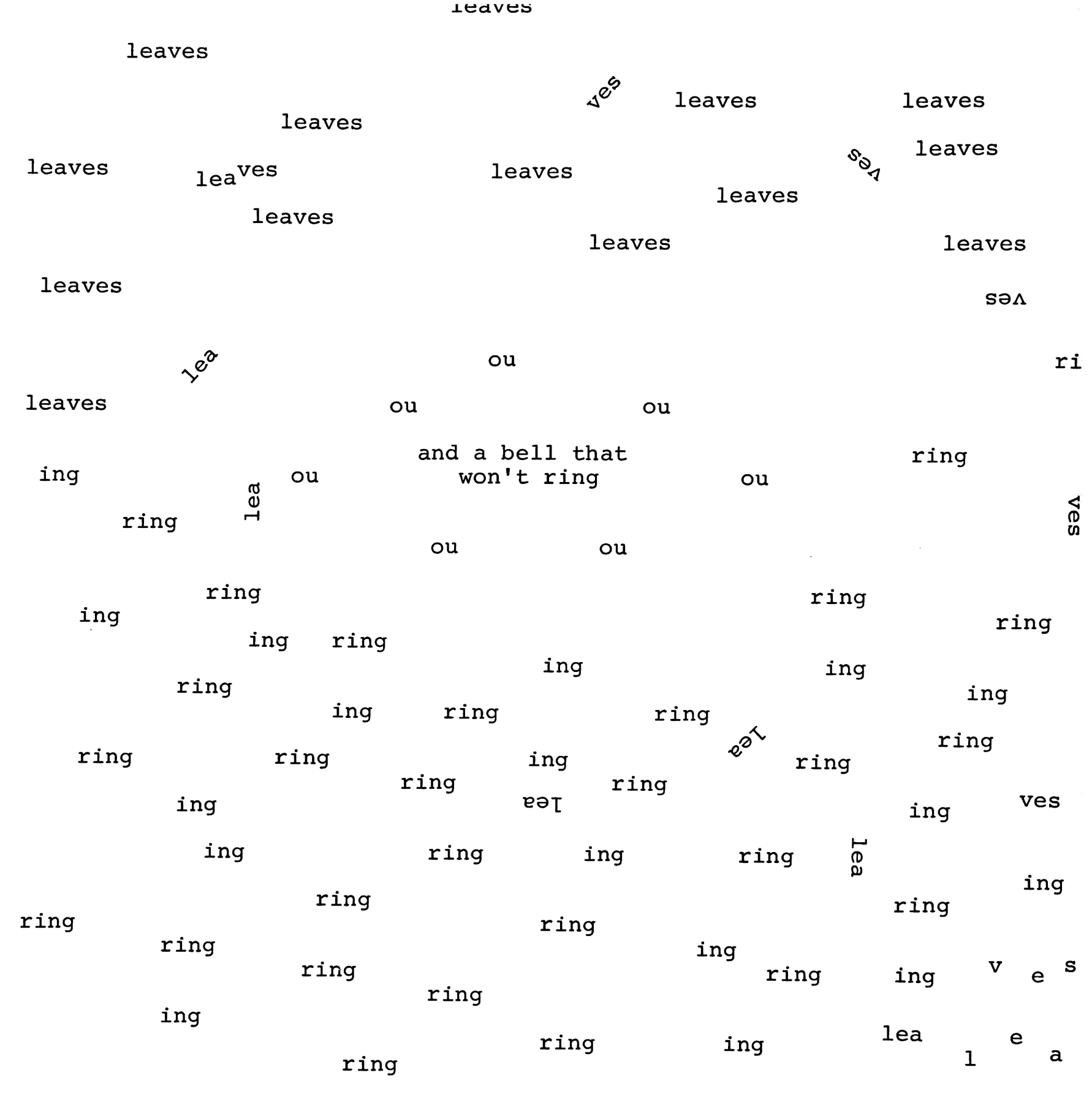
everything full

leaves leaves

now empty with leaves

leaves
greenleaves
leaves
yellowleaves

leaves yellowtrees greentrees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and a bell that won't ring
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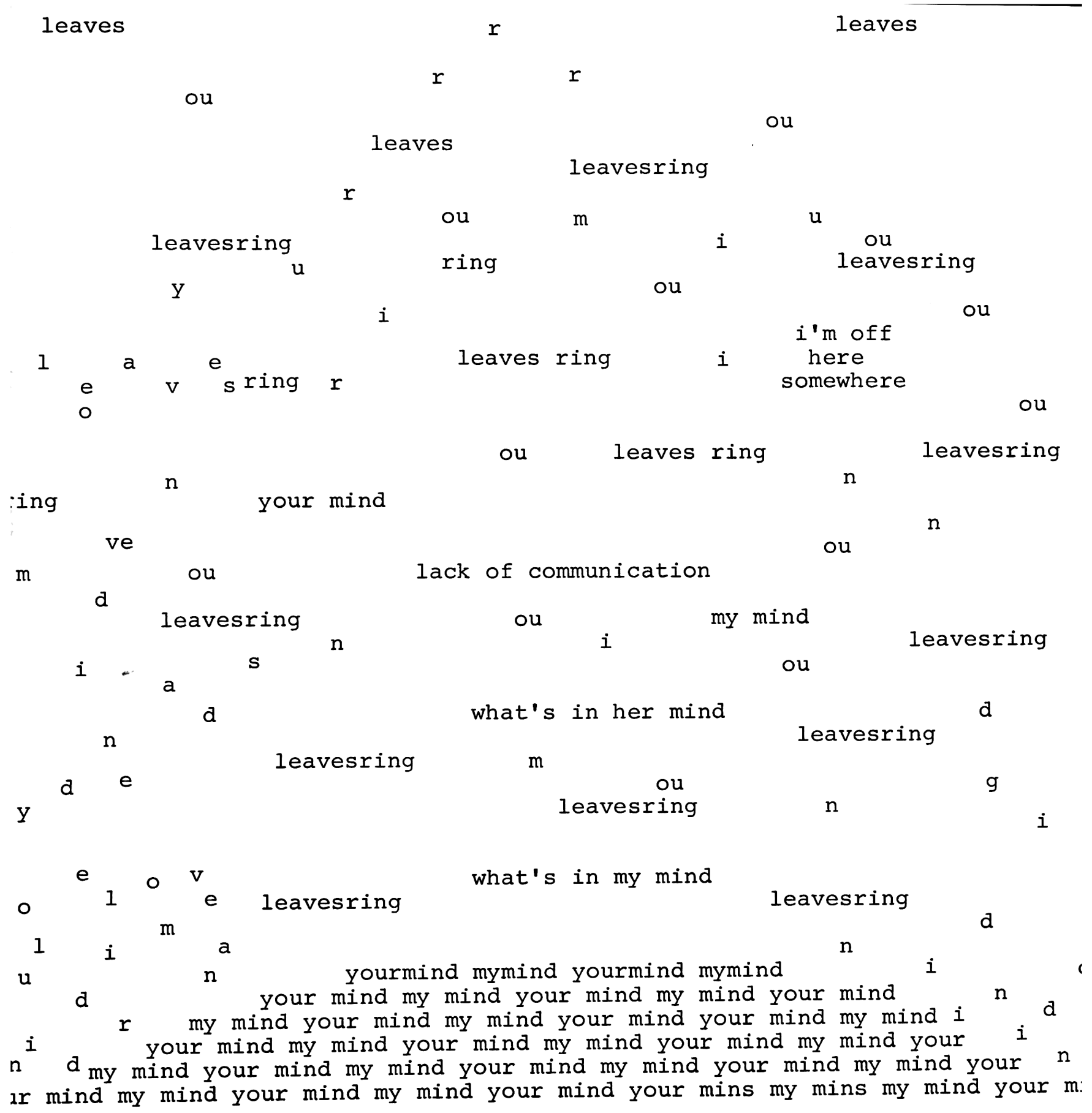
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somewhere
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ou
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leaves ring
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your mind
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ve
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lack of communication
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leavesring
ou
my mind
n
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leavesring
i
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a
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what's in her mind
d
n
leavesring
leavesring
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n
i
e o v
what's in my mind
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yourmind mymind yourmind mymind
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my mind your mind my mind your mind my mind your mind my mind your
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you ou you ou you ou you ou you

leavesring ou leavesring ou leavesring

ou you you you you ou

you don't love you

leavesring birds

ou you don't love you

leavesring ou

birds

you don't love you

leavesring

ou

you don't love you

ou

leavesring

you dont love you

ou

as i do

leavesring leavesring leavesring

ou ou

birds

i feel trapped

birds

stop the pressure
stop the pressure
stop the pressure birds

birds your solution for your problem

now i have the problem with your solution birds

birds

birds birds

birds

birds

birds

birds

birds

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birds

do you know you smile

when i cry

birds

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suffer for love kill myself suffer for love

for this for love birds

birds

for love for this

romantic bullshit

control over suffering

birds

hung up on you
hung up on you
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hung up on you

suffer suffer suffer

suffer suffer suffer

birds

you do it to

yourself

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depression
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repressed feeling

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repressed feeling

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repressed feeling

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you do it to birds

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suffer suffer
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suffer suffer

give up the romantic dream

i'm afraid

birds i'm scared birds

i'm afraid

i'm afraid to move

i'm afraid to love

birds i'm afraid of rejection

i'm afraid of being afraid

depression

repressed feeling birds

depression

repressed feeling

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depression

repressed feeling

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suffer suffer

you do it to yourself birds

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you seem to have grown

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birds

birds

yellow trees

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birds

birds

yellow leaves

birds

birds

green trees

birds

birds

yellow

birds

birds

birds

my reality

your reality

yellow leaves

green

leaves

birds

birds

birds

birds

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green leaves

birds

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i'm growing

you're growing

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we both are growing

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m s m t er o se th r r

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th m o m

POSTSCRIPT

This is not the place to trace the history of sound poetry. However, I would like to mention a few names associated with it, now well known: Morgenstern, from the end of the last century, with his "Grosse Lalula", several dadaists, Hugo Ball, Tzara, Raoul Haussman, Schwitters, among others, and before them Iliazd and Khlebnikov, after them, Antonin Artuad and the Letterists in 1947; this was before the tape recorder. It was from the years 1955-1960 that this machine became a real working instrument for the few of us, at that time, attempting to lift the "text" from the page, to find a way of making the poem "active", of wresting it precisely from that page where it slept, to project it, finally, to the listener through the new media of the century. Then, of course, there were very few of us, Henri Chopin, Francois Dufrene, Brion Gysin, John Giorno, Paul de Vree, myself and perhaps a few others.

Sound poetry is now practised - more or less confidentially - almost all over the world. Let us simplify by saying that it is characterized by three approaches, which, at certain moments or in

certain circumstances, may be superimposed or intersect each other. The first of these three techniques is characterized by the utilization of phonetic or post-phonetic material; the second has recourse to the possibilities offered by the tape recorder (namely, speed variation, echo, simultaneity, superimposition, etc.), in this way transforming semantic elements previously chosen or derived from chance or improvisation; the third makes use of various electronic possibilities and uses language simply as sound material that the machine pulverizes, dissolves or splinters. Of course, these three approaches overlap at times. Moreover, music itself, whether vocal or electronic, has tended, for a number of years now, to draw from the whole body of these experiments, from the entire exploratory domain within sound poetry. That is to say, the frontier extends between sound poetry and music, as between numerous other forms of art.

But after all, why sound poetry¿ Why, except the desire or concern to conserve in this way a traditional power of meditation, and, quite simply, by using the techniques available today, those of everyone's daily environment. Certainly, the poem, on the one hand, passive until now, dozed on the page; besides, the exaggerated importance of the words obscured their sense, inhibited their

excitement and explosiveness - ad nauseam. The poem, then, is resumed, concentrated in the cry, the phoneme, successions of phonemes, in the sound. Escaping the page and becoming, in a word, "active", it utilized the electronic and magnetic techniques now available, those of our daily bath of sound. The page exists as a score, a point of reference or springboard, but at its limits it can also disappear. Sound poetry, spoken or recorded, allows this, and regains the powers of spontaneity and improvisation, rediscovers the advantages of chance. Also, the machine, by the triturition of words and sounds that it permits, that it provokes, with the possibilities of speed variations, confrontations, superimpositions, collages, all kinds of manipulations, stimulates, immediately and concretely, a new approach to reality, whose possibilities, at this time, have only been touched on or guessed, their extension in the future barely imagined.

The poetry of W.Bliem Kern, which I highly esteem, belongs unquestionably to the first category mentioned above. His material consists of phonemes, very short, repeated, improvised, occasionally mixed with words, or marked by a few words used as points of reference, defining boundaries somewhat in the sense of landmarks, and serving as counterpoint. The poetry of W.Bliem Kern is character-

ized by its extreme virtuosity, its variety, and its climate; repetitive, discontinuous, both serene and tense, it leads directly to the imaginary, to the dream, and this solely by the paradoxial placing of interrogation or respiration marks. Thus, it sustains a differentiated, breathless meditation, paradoxically vigorous, though not without spaces of calm, moments of water, oxygen and humor. In fact, shores of light and air move between spaces of fury and anger, colliding zones of anguish. Over all an enormous control is manifested. If not even a certain serenity. Juxtaposed and in counterpoint, moments of paroxysm combine with moods of restraint and control. Thus, phonetic poetry with W.Bliem Kern reaches indubitably into new territory. Projected on the taunt wire of a funabulist, it delineates a path in time and space with control and sensitivity in its passionate quest, one both provoking and hypnotic, a pure and brutal experiment, unerring and fragile, oxygenated and communicating. It is a poetry both tender and self-affirming.

Bernard Heidsieck

18 Mars 1973

Paris

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TRENT UNIVERSITY

6:36 am Philadelphia 24th November 1943

AB Wilmington College, Ohio

1964 exhibited, Dayton Art Institute
All Ohio Exhibition of Painting and Sculpture
1969 first prize, Avanti Gallery
New York Exhibition of Painting and Sculpture
1970 exhibited, The Silvermine Guild of Artist
New England Exhibition of Painting and Sculpture

Founded, The Sound Poetry Workshop in the spring
of 1971 to explore new forms in poetry

1971-1972 Directed, The Supernova Poetry Series

has presented concerts of his poetry at
Hunter College, Friends Seminary
Supernova, New School for Social Research
Manhattan Theatre Club, American Art
Columbia University radio WKCR-FM
Pacifica radio WBAI-FM

is presently working on a novel Word Farm and
a second book of poems Primordial Meditations

cover photograph Don Brewster

design and typesetting by the author

MEDITATIONSMEDITATIONSMEDITATIONS establishes W.Bliem Kern as an artist in both sound and print, as he creates poetry in visual space and aural time. He succeeds in making a radical literary statement with his initial book, rather than cautiously moving toward the frontier after "earning" professional credentials with creative writing verse. The key to his style is the fragmentation of language in favor of subtle coherences that,in turn carry the reader to realms he has not experienced before.

-RICHARD KOSTELANETZ

W.Bliem Kern is unquestionably one of the more enlightened younger poets in the world today. The aura which often emanates from his poems manifests itself in terms of entity rather than object, therefore enabling the participant a fundamentally contemplative witness.

-NORMAN HENRY PRITCHARD II

W.Bliem Kern's MEDITATIONSMEDITATIONSMEDITATIONS is a brillant work of art and poetry. I never believed a printed page could generate colors, shapes, and sounds with such power and feeling.

- CARL SESAR